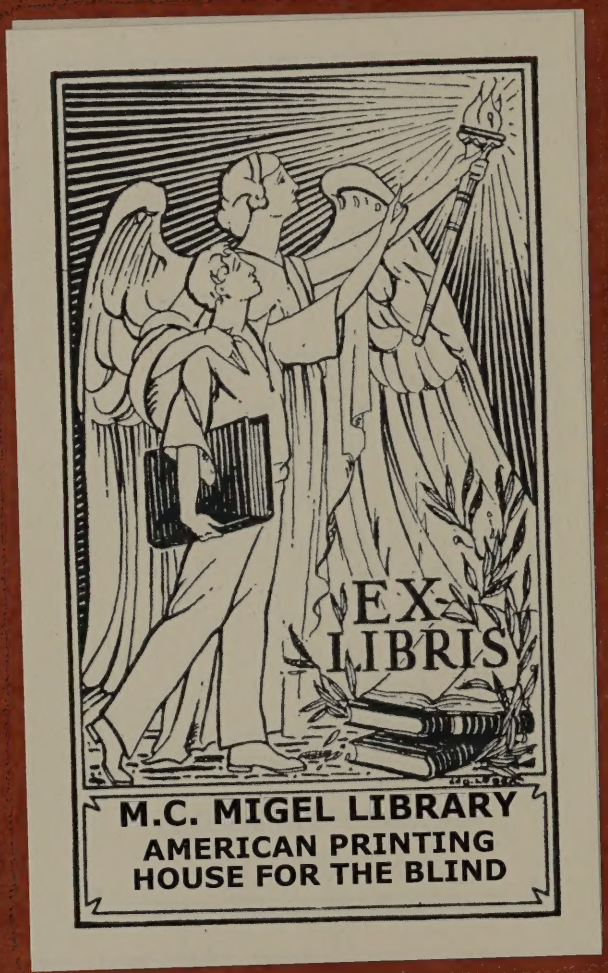
Robert Monaghan

CARRY ON
Monaghan, Robert

HN 1792 M65


EX-
LIBRIS
M.C. MIGEL LIBRARY
AMERICAN PRINTING
HOUSE FOR THE BLIND

HV1792
M
cop.1

c.1

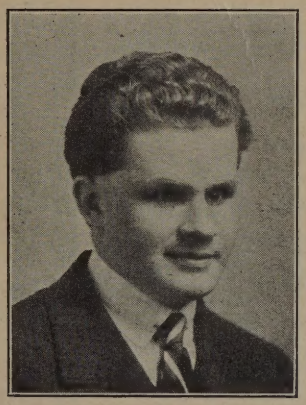
MUSICAL OBSERVER

SCHOOL MUSIC SECTION

JULY, 1930

Carry On

UP in Fair Haven, New York, a village of six hundred people, a sightless teacher, Robert Monaghan, has charge of school music. One of his singers, Judith Van Speybroech, was chosen as a member of the National High School Chorus which appeared at the recent Chicago Conference. How he trained her diligently so that she knew her parts perfectly, and borrowed money to take the two of them out to the Conference, makes another striking instance of those who are carrying on in the cause. The story below is taken from a letter written to Dr. Hollis Dann by Mr. Monaghan.



Robert Monaghan

Judith Van Speybroech

"Two years ago I attended the National Supervisors Conference and was absolutely thrilled to tears by the National High School Chorus. Then I said to myself, 'There is nothing I should like more than to take a pupil of mine to this chorus,' but I imagined I never could. Last year in preparing for the season's work, I tested individually every voice from the fifth grade on through high school. I was particularly impressed with one soprano whose voice was all the more surprising to me since music had never been taught in this school prior to last year. The young lady read music fairly well and played the piano. She enrolled in voice class and soon was selected for private instruction because I did not feel that I was doing her justice in the class. I put every musical opportunity I could find in her way.

"Judith Van Speybroech, or Judy as we call her in school, continued to be interested in music, and took individual voice lessons both last year and this. In October, last Fall, I put in her application for the National High School Chorus and accompanied the application with a letter telling of Judith's singing over the radio from Syracuse Station WSYR and how well that program was received. We were both very much surprised and could scarcely believe it when we learned that she had been accepted.

"I wrote immediately for two copies of the chorus book, one for myself to keep always and one which I sent to you to be marked, and to give to Judy for her own use. Since our high school chorus would be incapable of performing this program, we did all of the work privately. I first copied all of the music into braille and memorized it myself. She played the notes for me on the piano and told me their values. I have something very near to absolute pitch, so that was comparatively easy. I did not copy the words but I played the accompaniments for her each time she sang the songs. Finally we tried having her sing each song through in its entirety without accompaniment and she finished always in the original key. I think it is remarkable that a high school girl of her limited training should have such an accurate sense of pitch. I spent nearly every evening and Saturday and Sunday afternoons at her home, working a large share of the time on the music. It was a pleasure to me, although the girl found it hard work at times. Each one of those fine letters from you she read to me and then studied out for herself. Had she not been so faithful and willing I could not have accomplished what I did.

Few people in the community seemed to realize the significance of the event or its importance to the school. So in order to raise traveling expenses, we borrowed some money, gave entertainments in near-by towns together with other of my piano and voice pupils. I gave some lectures in Oswego, Fulton and other places and we finally got together enough money to take us both to Chicago. On our way we stopped at my home in Rochester, at the school of the blind at Batavia, at Niagara Falls and Fredonia, then on to Chicago. Judith had never seen any of these places and it was worth a lot to hear her tell about them and I enjoyed it as much as she did. She told me about all the things I would not have known otherwise. In Batavia, Fredonia and Fair Haven I can get about alone as well as anyone, as a rule, but many of the places we visited were strange to me and I needed her assistance. I think you will admit I am getting a lot of worth while fun out of life, and truly, I think I am not missing much.

"Judy had never taken part in a chorus of more than twenty-five members, and there had not been more than fifty in high school assembly, possibly sixty. Imagine the thrill she received when she found herself in that enormous city and in the chorus of over three hundred.

(*Turn to page 37*)

der as to the simplicity of the structure of the violin. But you have no idea that every minute detail about the violin has its use and meaning.

The tone of the violin is closer to that of the human voice than any other instrument, and is so soft and flexible that it can blend very easily with any other instrument in the orchestra. One always feels that if the violin tones were graded as to the range of tones of voice they would be called soprano.

The violin belongs to the stringed section of the orchestra. It is the only section in which the same part is played by many musicians.

There is no end of the variety of beautiful sounds produced by the violin in the orchestra, in doing solos, trios, quartets, etc. The greatest work it does is to support all other instruments doing solo work.

A Child's Music Box

There is a music box in me,
But this box you cannot see.
It is always hiding there
And I take it everywhere.

When I'm happy all day long,
It will sing a merry song.
When I'm naughty as can be,
It will never sing for me.

Mrs. Lhevinne to Teach at Austro-American Conservatory

Mrs. Josef Lhevinne, wife of the celebrated Russian pianist, herself an accomplished pianist appearing in joint recitals with her husband, is also well known throughout the country as a teacher, being, in fact, on the Juilliard Foundation faculty. This summer she will teach in the Austro-American Conservatory at Mondsee, near Salzburg.

Mrs. Lhevinne will accept pupils not only for a full term, but will also take advisory students for any desired number of lessons, and especially teachers wishing advice on method, and technical or musical problems.

Although Mrs. Lhevinne's announcement comes rather late, it will be of great interest to many students and teachers who plan to be in Europe this summer.

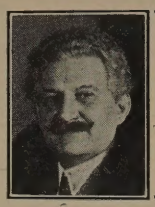
Boris Levenson Vacationing

Boris Levenson, New York, composer and teacher, is spending his summer vacation at Sea Gate, New York. He is commuting two days a week, however, to his studio at 63 W. 70 St., to teach.

Berryman Pupil in Recital

A piano recital by Catherine Clow, pupil of Alice Davis Berryman, was given at the University of Omaha School of Music on May 13. Her sister, Irma Clow, harpist for the Omaha Symphony Orchestra, was assisting artist. Miss Catherine Clow is one of Cecil Berryman's assistant teachers on the faculty of the Omaha U. Conservatory. Other recitals by Berryman pupils were delivered on May 20, 26, and 28. Rose Brandeis and Ellouise Jetter played interesting programs.

PIANO INSTRUCTION



EDWARD E. TREUMANN *Concert Pianist, Artist-Teacher*

An Exceptional Master Teacher for Serious Students

Highly Recommended by Emil von Sauer and Josef Hofmann.
Detail Work for Concert Pianists and Repertoire (a Specialty). A Splendid Opportunity to Brush Up Your Programs and Add Substantially to Your Repertoire. Artist Diplomas and Teachers' Certificates Granted. Success Assured.

Studios: 7 WEST 86th ST., NEW YORK Schuyler 2753 and 1555

LEILA JO CAUGHMAN
PIANO STUDIOS
DUNNING TEACHER
Specializing with Beginners
Studio
824 LAURENS ST., COLUMBIA, S. C.

ALICE DAVIS — **BERRYMAN** — CECIL WELLS
Pianists
Head of Piano, Theory
UNIVERSITY OF OMAHA

ALFRED E. FRECKELTON
Teacher of Piano
No. 817 STEINWAY HALL
113 West 57th St. New York
Private and Group Instruction
Interesting booklet upon request.

HARMONY BY MAIL
A practical, easy course of 40 lessons. Also "Advanced Modulation" and "Accomp. Writing" courses.
Easy monthly payments.
GOOD MUSIC COMPOSED TO YOUR POEM
Price reasonable.
ALFRED WOOLER, Mus. Doc.
LAKE WINOLA, PA.

NAT D. KANE
TEACHER OF PIANO AND THEORY
Acquire mental and physical poise thru PIANO study. Learn relaxation and nerve control.
Special course for ADULT beginners.
ALL AGES. Also children.
Special Summer Rates. Write or phone.
160 WEST 73rd STREET.
Endicott 8788

Announcing
a series of six short Normals to be given by
MAY FOLEY BALL
on Elementary and Class Piano Pedagogy based on the Maier-Corzelius work, "Playing the Piano," as follows.
Columbus, O., June 25-26-27
Duluth, Minn., June 30th week
Chicago, July 7th week
Cleveland, July 14th week
Ithaca, N. Y., July 21st week
Springfield, Mass., July 29-30-31st
Special fee to Qualified teachers only.
Address all communications to
W. B. BALL
119 WEST 40th STREET
NEW YORK

JOSEF ADLER
Pianist-Instructor
Studio:
137 W. 86th St., New York City
Telephone—Schuyler 3580

HOME STUDY COURSE
Harmony, Counterpoint, Composition
90 Lessons
Low cost. Write for particulars.
R. W. MARTIN, Mus. B.
SWEET BRIAR, VA.

Buy From Your Local Dealer

Noted Teachers Select the Gulbransen

The city of Phoenix, Arizona, whose recent census returns show a population of some 90,000 people, is a musical center of unusual activity—to which much credit is due the old firm of Redewill Music Company, whose slogan has been for years "The Firm That Made Arizona Musical."

Among the outstanding teachers is Prof. Walter Bond, of the Bond Studios. Prof. Bond was the teacher of Violet Stallcup, who achieved the distinction of winning the famous Hollywood Bowl audition, an honor which carried with it the privilege of performing with a 100 piece symphony orchestra before 20,000 people. Another Bond pupil is Doris Cheney, who won a scholarship in Brussels two years ago over aspirants from many countries, and who just recently won a scholarship to study with Zimbalist at the Curtis Institute in Philadelphia.

Prof. Bond just purchased his second Gulbransen grand. In making the selection and in comparing the Gulbransen with a make costing nearly double the amount the distinguished musician remarked, "I would select the Gulbransen if both pianos were the same price."

Another fine pianist now located in Phoenix is Jacques Perine, formerly of Seattle and owner of one of the costliest pianos made. After comparing the Gulbransen with others, he purchased a 5′ 4″ Gulbransen grand for his Phoenix studios, and seems to forget that he owns any other make as far as the playing he gives it is concerned.

Carry On

(*Continued from page 26*)

I was just too happy to say anything when after her first rehearsal, she came to my room in the hotel and said she had never before had such an experience. She said, 'Why, the parts all went together just as though we had practiced together before'. I was so proud of her and the inspirational work she was doing. I attended almost every rehearsal and received much benefit from hearing all your suggestions. I asked Judy to notice and tell me just how you attained your effects which she did. The night of the final concert was one of the biggest nights in my professional life and I shall never forget it."

And so again they carry on.

Pottstown Band Is Host to Mr. Goldman

The annual May Festival of Music of the Pottstown, Pa., Band, William F. Lamb, director, featured the appearance of Edwin Franko Goldman of New York, and Del Staigers, cornetist of the Goldman Band. Mr. Goldman directed the second half of the program, while Mr. Staigers contributed several cornet solos.

MAÑANA

A CENTRAL-AMERICAN TANGO-SERENADE

COMPOSED BY

QUINTO MAGANINI

PIANO SOLO	.50
VIOLIN and PIANO	.60
TWO VIOLINS and PIANO	.75
CELLO and PIANO	.60
SMALL or DANCE ORCHESTRA	$1.00

—ONE SAXOPHONE AND PIANO—

C MELODY	.60
B♭ TENOR	.60
E♭ ALTO	.60

—TWO SAXOPHONES AND PIANO—

1ST and 2ND C MELODY	.75
1ST and 2ND E♭ ALTO	.75
C MELODY and E♭ ALTO	.75
C MELODY and B♭ TENOR	.75
E♭ ALTO and B♭ TENOR	.75

—THREE SAXOPHONES AND PIANO—

C MELODY, B♭ TENOR, E♭ ALTO	.90
1ST and 2ND E♭ ALTO, B♭ TENOR	.90
1ST and 2ND C MELODY and B♭ TENOR	.90

AT YOUR LOCAL DEALER OR

J. FISCHER & BRO.

119 West 40th Street New York

EVERYTHING ADVERTISED
In This Issue Can Be Bought from
YOUR LOCAL DEALER

NEW EDITION—JUST OUT

McNEIL'S BANJO METHODS

New Chord System for Tenor and Plectrum—None Better—
$3.00 each, postpaid.

PROGRESSIVE STUDIES. (Duets, Tenor only) Vol. 1 and Vol. 2, $1.50 each, postpaid (Canada, all books 33c extra). Invaluable—Ask for pamphlet.

Special offer to Teachers

McNEIL BANJO SCHOOLS

TEACHERS — VIOLIN SCHOOLS — SUPERVISORS

Get acquainted with the "Gordon Edition" Send for thematic catalog and discounts.

Every Day Melodies, Vols. 1, 2 and 3
Price 60 cents each
Folios of easy Violin Solos suitable for teaching.

Hohman's Violin School, No. 1, 2, 3
Price 50 cents each
The famous edition revised by Crosby Mollenhauer.

Violin and Piano Music
Price 20 cents each
125 most popular standard pieces in 1st position.

Violin Ensemble Music
Price 30 cents each
Easy four violin and piano numbers for class use.

HAMILTON S. GORDON, Inc., 33 E. 21st St., NEW YORK, N. Y.

Summer School Teaching Material

EASY CONCERTOS . . FOR VIOLIN AND PIANO (1ST TO 7TH POSITION)
BY
COERNE PORTNOFF SITT
ESSEK RIEDING VENZL
ALSO
FRANZ DRDLA'S . . LATEST IN A MINOR (1ST TO 5TH POSITION)
ALL PRICED AT $1.00
AT YOUR DEALER OR
BOSWORTH & CO., 125 WEST 45th ST., NEW YORK, N. Y.

ATTENTION—

BANDMASTERS!

We have *IN PRESS* just the kind of material that will assist you to quickly organize a successful school band.

BAND FUNDAMENTALS

for Private or Class Instruction

By
CARL WEBBER

a practical bandmaster of wide experience.

SEND US YOUR ADDRESS

and we will mail you, gratis, the Solo B♭ Cornet Part and specimen pages from the SPECIAL CONDUCTOR'S MANUAL.

—Now is the time to prepare your next season's program—

WHITE-SMITH MUSIC PUBLISHING CO.
44 WINCHESTER ST., BOSTON, MASS.

SUPERVISORS

Selected School Choruses

UNISON VOICES

A VISIT FROM THE MOON.....$ .15
DUNHILL

2 PART TREBLE

I KNOW A BANK.....*M. SHAW* .20
OVER HILL, OVER DALE " .20
LOST CHORD IN F & G.....each .12
SULLIVAN

3 PART TREBLE

TO A LITTLE GIRL.....*WICK* .15
AMERICA, OUR PRIDE..... .05
National Hymn *OESTERLE*

MALE VOICES

JUST A LITTLE.....*WICK* .15
AMERICA, OUR PRIDE. *OESTERLE* .05

MIXED VOICES

PEACE HYMN of the REPUBLIC. .05
C. CROZAT-CONVERSE
AMERICA, OUR PRIDE..... .05
OESTERLE
TWELVE SCHOOL SONGS..... .75
REDHEAD
WOODLAND WANDERINGS, 2 Pt. .60
MACBETH

CANTATAS FOR FEMALE VOICES

BELLS OF ELSINORE...*ROGERS* .60
ELFIN CHIMES .....*ROGERS* .75
FLOWERS ..... *HATTON* .60

EDWARD SCHUBERTH & CO., Inc.
11 E. 22nd St. NEW YORK

Peters Edition

For Ober a Century!

THE UNEQUALED EDITION
OF THE CLASSICS

AT YOUR LOCAL DEALER OR
PETERS EDITION
152 WEST 44th STREET NEW YORK CITY

IF YOU NEED MUSIC PRINTING GET IN TOUCH WITH

TRIO PRESS, Inc.
(MAHONY & SCHEID PRTG. CO.)
28 EAST 4th STREET NEW YORK

Music in the Kindergarten

MARTHA E. GEIGER

Supervisor of Music, Kindergarten and Primary Grades, Reading, Pa.

It's the songs ye sing,
And the smiles ye wear,
That's a-makin' the sunshine
everywhere.—*Riley*

ONE of the garden spots of any school system is the kindergarten for there we find the little children ranging in age from four and a half to six. Though young in years, their enthusiasm and interest in all activities are most delightful to see. Among the various periods of the session, the one devoted to music affords the children much pleasure.

During this period the time is devoted to the singing of beautiful songs, to the appreciation of music, to the development of a feeling for rhythm, and to the correction of monotones or "listeners." The song material used has been very carefully selected and the texts are well adapted to very young children, while the melodies are most tuneful. To combine tuneful melodies with texts that very young children can appreciate is a work of art and skill. When a child asks to sing a particular song all alone because it is a favorite of his, I feel that music means something to that child.

In developing the appreciation of music the aim is to have the child recognize the mood of the selection whether played on the piano or the phonograph. The music may have such a marked rhythm that it suggests a desire to walk like wooden soldiers; or the melody many be so high-pitched and played so lightly that it makes one think of brownies, elves, fairies or butterflies that skip and flit about. Again the melody may be so quiet and restful that it suggests rocking dolly to sleep or swinging in a hammock. Or it may be such a very slow, well-defined rhythm that it suggests the walking of a cumbersome animal like the elephant, whose body is so large that he must move slowly. When the children learn to interpret these various moods of music they have gained an appreciation of the substance of which music is made.

Whether conscious of it or not every one has a certain innate feeling for rhythm which is evidenced in the walk of the individual. We often recognize a person by his swing when a block away from us. When a band plays on the street most people unconsciously follow the swing of the music. Every one has this appreciation of rhythm but in some the feeling is stronger than in others. Our aim is to develop the feeling and so we play phonograph selections with a very pronounced rhythm and have the children [illegible] their arms and hands to indicate rhythm. Thus they play imaginary drums, flutes, horns, cymbals, tambourines or sticks, the teacher being the leader and changing from the playing of one instrument to another while the children follow her [illegible]. If any child does it well he may become the next leader and whatever instrument he "makes believe" to play the class also play.

At another time marching is combined with imaginary playing of instruments, the waving of [illegible] the clapping of hands. Any child that does not feel the [illegible] rhythm is assisted by the teacher. After following this procedure for several [illegible] not only with straight [illegible] rhythms also with those having a pattern as Moszkowski's "Serenata," [illegible] the children toy instruments such as tambourines, rhythm sticks, cymbals, triangles and bells. All children playing the same instrument are grouped together and the [illegible] is led by a bandmaster, each having a chance to be the leader. Toward the end of the session it is quite possible to obtain [illegible] pleasing effects, having certain instruments such as triangles and bells and adding other instruments for heavier parts. The children learn to play the lighter parts of a selection

You Cannot Afford to Miss It!

MUSICAL COURIER
Weekly Review of the World's Music

Special Features in Every Issue

Watch for *New Series of* Pictorial Biographies

For Fifty Years
"The World's Greatest Musical Weekly"

Bro-Dart INDUSTRIES
Newark 14, N. J. • Los Angeles 25, Calif.
Toronto 2B, Ontario Made in U. S. A.